

PLAYS AND PLAYERS

AT THE JEFFERSON.

Monday afternoon and night—Florence Roberts in "Ann La Mont."
Tuesday night—"The Runaways."
Wednesday afternoon and night—Savage English Grand Opera company.
Thursday afternoon and night—"A Pair of Pinks."
Friday afternoon and night—"Black Patti Troubadours."

AT THE BIJOU.

All the week, with matinees Monday, Tuesday, Thursday and Saturday afternoons—"The Beauty Doctor."

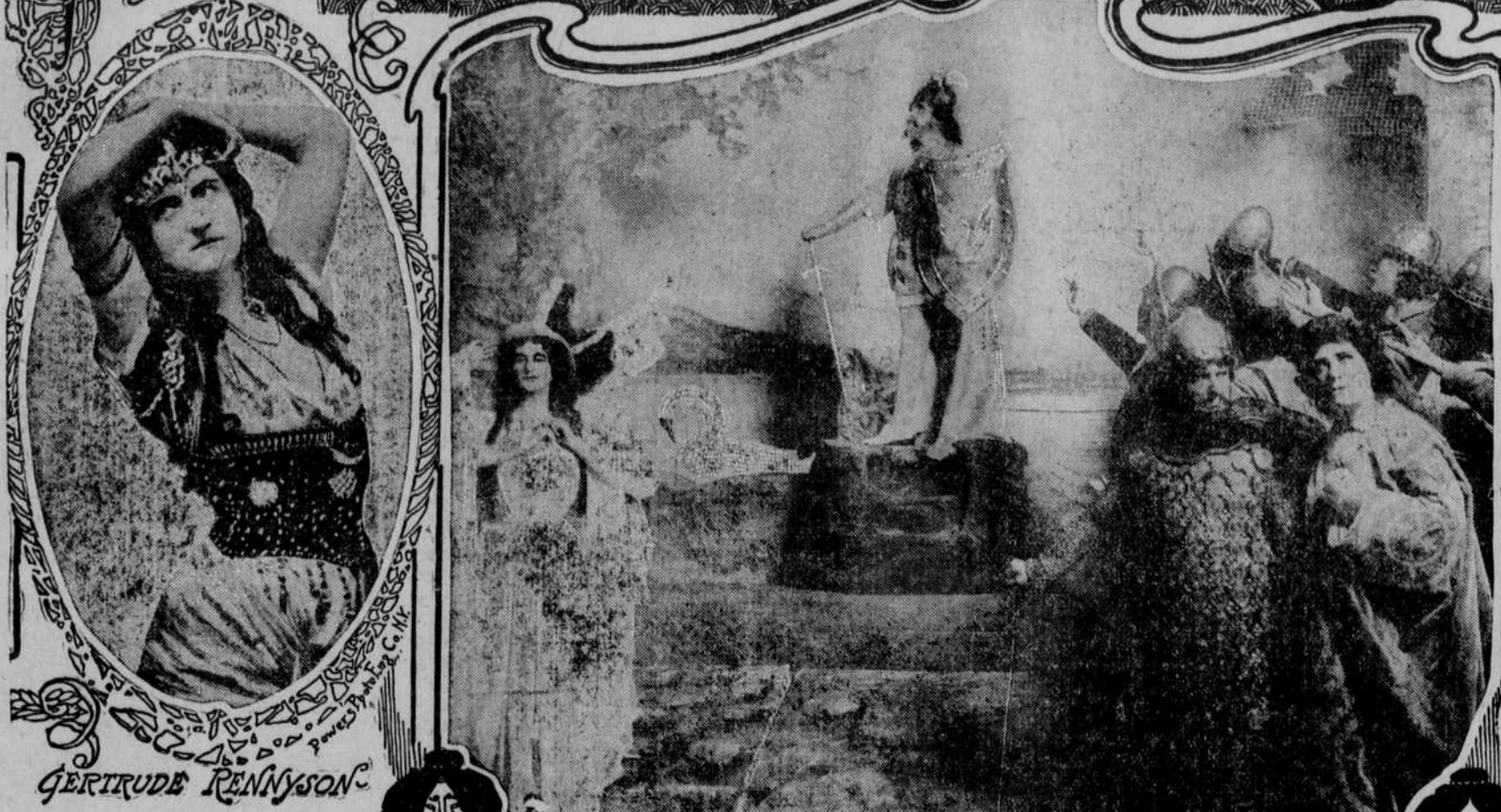
Florence Roberts.

Until this season, Florence Roberts, the most popular emotional actress of the west, has never made a tour of the south and east. Her reputation on the Pacific coast, where she has been starring for the last four or five years, has been made in the portrayals of such roles as "Zaza," "Magda," "Tess of the D'Urbervilles," and "Marta of the Lowlands." This season she enters upon a new regime of her career which will provide a new play each season and will also introduce her as a star in New York this winter with the same company, headed by Max Figman, the well known comedian, who will appear here.

"Ann La Mont," the modern problem play by Paul Armstrong, author of "The Heir to the Hoohrah," is the play in which Miss Roberts will be seen at the Jefferson theatre tomorrow afternoon and night. The title role of "Ann La Mont" is said to provide an excellent opportunity to display the emotional ability of the star. The piece is described as a tale of love, artists and Bohemia. The locales are placed in New York, London and Hawaii and the characters are all said to be the real types to be found in the Bohemian circles of the great English speaking centers.

The story deals with a struggling young artist in New York, who, unable to rent

SAVAGE GRAND OPERA CO.



GERTRUDE RENNISON

a coterie of well known and capable players, including Lucious Henderson, S. Northrup, Robert McWade, Clifton Leigh, David R. Young, Wilbur Hudson, Luella Yorkie, Norah Lamson, Florence Robinson, Mercedes Esmonde, and Lillian Armbray.

The production is most complete, each act marking the other in contrast of color scheme and general design.

"The Runaways."

When "The Runaways" is seen at the Jefferson theatre next Tuesday it will show George Evans, "The Honey Boy," in the leading role. As Blutch the focker, Evans is conveniently cast. It takes just such a part as this to bring out all that is funny in "The Honey Boy" and at the same time it is only a comedian like Evans that can play the part as it should be played. This part was originally created for Mr. Evans.

There are some comedians who get as much pleasure out of amusing others as their audience does. Among the performers of this variety is George Evans. His humor is of the unctuous, contagious variety and people who are on the stage with him can with difficulty control an outbreak of laughter which threatens disaster to a performance. It gives him real delight to please others and his one object on the stage is to create fun whenever the opportunity presents itself. In behalf of Mr. Evans, it cannot be said that he is a comedian of the boxing glove kind. He is an exponent of the idea that it is not necessary to stick religiously to the lines of the play and if he sees a chance to say something original he is quick to take advantage of it.

The production of "The Runaways," which has Mr. Evans as the star, is the one seen at the New York Casino. With a large chorus, over two-score of sweet and catchy songs, rich costumes, hand-some scenic embellishments and electrical effects the production is meeting with favor this season.

Savage Grand Opera.

The coming visit to the Jefferson theatre next Wednesday matinee and night of the Henry W. Savage English Grand Opera company and orchestra, which this season comprises the favorite artists of the "Parsifal" and English Grand Opera companies of last season, in a repertoire of two operas is one of the most important announcements of the season to music lovers in this city. The company, with its twenty leading artists, all-American chorus and full grand opera orchestra of picked musicians under three conductors, will afford a rare medley treat, and one that will be a society as well as musical event.

The operas to be sung here will be "Lohengrin" in the afternoon and "Rigoletto" at night. Mr. Savage's repertoire includes Wagner's "Valkyrie" given for the first time in English in America, also "Lohengrin" and "Tannhauser," Verdi's "Rigoletto" and "Aida," Puccini's "La Boheme" and an elaborate revival of Gounod's "Faust." The company travels in a special train of twelve cars, and aggregates over 150 people. The grand opera orchestra will be under the direction of N. B. Emanuel, under the direction of the Wagnerian conductor and Eugene Salvatore, the Italian conductor.

The sale of seats will open Monday.

Popularity of "Rigoletto."

"Verdi's 'Rigoletto' that is to be one



FRANCIS MACLENNAN



MME. SERENA



WILLIAM WEGENER



RITA NEWMAN

of the offerings when the Savage English Grand Opera company comes to this city, was written in Venice in 1851.

This was before the Italian master composed his "Il Trovatore," yet it came five years after Wagner's "Tannhauser" and three years after "Lohengrin," two master-works that did not reach their popular vogue until twenty years later. For twenty years devotees of Italian music beat time to the graceful melodies in "Rigoletto," applauded the Duke of Man-



MISS FLORENCE EASTON, As Gilda, in "Rigoletto."

tua's amorous love songs, sighed with pretty Gilda as she poured forth her affection in florid cadenzas, pitted the poor humpbacked Rigoletto himself in his suffering because of his daughter's betrayal and shivered at the cold blooded Sparafucile's murderous work, while Wagner struggled in poverty, buffeted by fate and exiled from his native land.

"Rigoletto" takes one back to the days of romance and chivalry, of court intrigues, of beautiful maidens confined in castles awaiting release by the prince of their dreams. It was the atmosphere of polite conduct, of sword-wearing knights and handsome women that inspired Verdi to his brilliant orchestration for "Rigoletto" rather than the heart of the tragedy with all its cruelty. Years later in his "Aida," "Othello" and "Falstaff" he wrote music descriptive of the real dramatic episodes of his opera rather than a filmy network of musical lace with which to decorate it. Yet the popularity of "Rigoletto" is probably due to this very superficial nature of the charming arias, powerful duets and simple, old fashioned accompaniment found in the orchestral score. All classes of theatregoers revel in it. On "Rigoletto" nights at the opera in New Orleans, New York or London, there is a crush of music lovers to the back of the top gallery.

Mr. Savage has added no work to his English repertoire in recent years that contains a stronger appeal for universal favor. The coming production will be under the musical direction of the Chevalier Emanuel and will be sung by a cast especially chosen from his corps of artists with this year's organization.

Wagnerian Tenors.

Music lovers will have an opportunity to hear Wagnerian tenors Francis MacLen-

nan and William Wegener, who have been successful in the English Grand Opera company.

Mr. Wegener's greatest triumphs have also been won in the German operas. He devoted four years to study and singing of the Wagnerian roles exclusively in Germany. Two years ago he was called on to sing "Lohengrin" in New York on a few hours' notice and scored a fine personal success. Mr. Wegener's pianissimo is always exquisite, especially in the well known "Swan Song" in "Lohengrin" and the "Song of Spring and Love" in "The Valkyrie." He has a superb physique and a tuneful voice of flexibility and pathos.

Margaret Daily Vokes.

One of the most notable artists secured by West and Vokes, in their fun frolic, "A Pair of Pinks," to be seen at the Jefferson theatre Thursday afternoon and night, is Margaret Daily Vokes, in her "rube girl" impersonations. For over eleven years she has stood alone in her

characterization, and for as many years she has been greeted with the plaudits of thousands of theatre patrons who seem never to tire of her droll sayings and "country" eccentricities. Previous to taking up this special line of stage representation, Margaret Daily Vokes had been successful as a bright, sprightly sou-

brette, and with her sister, Lucy Daly, won many laurels as the dancing Daly sisters. Upon assuming roles in the musical comedy of "A Run on The Bank," afterwards a great success, it was found that a "rube girl" was necessary to complete the cast. While every young actress may claim that she is "wedded to her art," yet when an awkward and homely "make-up" is required, they usually demur, handing back the part with the information that "they are not desirous of relegating themselves to the background as an unattractive member of the organization and would rather resign or take their chances with small bits in the chorus." Declinations of the part became contagious and finally the management was in desperation for a "rube girl." While such a distinct character was then new to the stage, no one could be induced to accept it on account of the "horrid" make-up. At this juncture Margaret Daily Vokes volunteered to try. The first performance was only half finished when the other comedy members of the cast discovered that they would have to be up and doing if they were to divert even a share of attention of the audience in their direction, as the "rube girl" had

(Continued on Fourteenth Page)



GEORGE E. ANS, In "The Runaways," at the Jefferson.

AT THE JEFFERSON THEATRE

CHRISTMAS MATINEE NIGHT DEC. 25

JOHN COURT ANNOUNCES

FLORENCE ROBERTS

WITH

MAX FIGMAN

IN A MODERN PROBLEM

PLAY

"Ann LaMont"

By PAUL ARMSTRONG

AUTHOR OF "THE HEIR TO THE HOORAH"

PRICES: MATINEE . . . 25c TO \$1.00
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THE ENTIRE N. Y. CASINO PRODUCTION

and the famous

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Presented this season on a scale never before attempted

Prices: 25c, 50c, 75c, 1.00 and 1.50

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OF
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IN OUR OWN
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—BY— HENRY W. SAVAGE'S CELEBRATED

English Grand Opera Co.

150—ENSEMBLE—150 150—ENSEMBLE—150
Conductors: N. B. EMANUEL and ELLIOTT SCHENCK.

Wednesday Matinee Prelude at 2 p. m. Wagner's Lohengrin

Wednesday Evening Prelude at 8-15 p. m. Verdi's Rigoletto

These high class operas will be sung by Mr. Savage's superb corps of artists and unmatched chorus, and will be given scenic productions and ensemble performances unapproached by any yet shown in this country.

Prices—50c to \$3.00. Seats on sale December 25
Mail orders will be filled in order of receipt. No Mail orders before opening of Box Office at 9 A. M. tomorrow morning.

Thursday Matinee and Night Dec. 28

West and Vokes

And Margaret Daily Vokes in the Musical Frolic

"A Pair of Pinks"

50 People 50

PRICES:

Matinee, 25 and 50c. Night, 25c to \$1.00.

Seats On Sale Tuesday.

ALL
WEEK

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and Saturday

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